

COUNTERPOINT
for BEGINNERS

By C. H. KITSON

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PREFACE

LIKE my *Elementary Harmony*, this book is for beginners, and for students in schools of music who have to learn only a limited amount of Strict Counterpoint, and have a very small amount of time to devote to the subject. I have therefore tried to find the simplest and quickest way of arriving at three-part Combined Florid Counterpoint. For the sake of brevity, I have been compelled to be dogmatic. But those who so desire can verify the statements from my larger *Art of Counterpoint*. This book goes only as far as Counterpoint in three parts. But there is no further technique to learn, no matter what the number of parts; it is merely a matter of licence as to consecutives. Counterpoint in four or more parts only differs from that in three parts in the increased difficulty of manipulating more parts. I trust therefore that, while the book is intended primarily for beginners, it may also be of service to more advanced students. There are various new features in the book.

(1) Simple Counterpoint is studied in two and three parts simultaneously. Good two-part writing is really the result of three-part study. It is only attained when the harmonic implications of two-part work are realized.

(2) When the semibreve is the unit, the barring is so arranged as to mark the proper accentuation. (First and Second Species, uncombined.)

(3) In Chapter VI an attempt is made to arrive at the technique of Combined Florid Counterpoint, without going through the somewhat tedious procedure of working long exercises in the various combinations of species. The difficulties of maintaining definite patterns for ten or twelve bars are not involved in combined florid work. Thus separate Exercises of a bar or two at most are given in combinations that will be required in florid work. The technique covers every possible combination, presented in as systematic a way as I can devise.

I have also explained the technique in harmonic terms, which considerably simplifies matters for beginners.

C. H. KITSON.

CONTENTS

INTRODUCTORY NOTE	9
Chapter I First Species	13
II Second Species	33
III Third Species	45
IV Fourth Species	61
V Fifth Species	70
VI Two Parts in Fifth Species against the Canto Fermo	78
VII Counterpoint in Triple Time	102
VIII Applied Technique	107

INTRODUCTORY NOTE

THERE can be no argument as to the source of the technique of Strict Counterpoint; but there can be two views as to the reason for studying that technique. One view is that the goal is composition in the style of the sixteenth century. It may be mentioned in passing that the average student will never reach that goal, and does not desire to do so. A second view is that a study of this technique serves as the best preliminary training for modern contrapuntal style. Some one will say, why not make the technique the same as that of harmony, that is to say, free. There is much to say for that argument. But experience shows that discipline is necessary in music as in everything else, and secondly that when the beginner is grappling with the problems of contrapuntal style, he must not at the same time be worried with harmonic problems. In other words, the simpler the resource, the better the contrapuntal results. Good counterpoint is the result of harmonic mastery. Therefore for the beginner, the simpler the harmonic resource, the better will be the counterpoint.

But again, some one will say, the technique of Strict Counterpoint was developed before any harmonic period existed. Surely then, the right thing is to begin with Strict Counterpoint. Experience shows that if that method be adopted, progress is amazingly slow. And the reason is not far to seek. By the time of Palestrina, minds were really awakening to the harmonic aspect of music, and composers wrote what was harmonically satisfactory from a really remarkable feeling for the harmonic side of technique. The harmonic aspect of music was about to be brought to the birth. The average student has not much instinct, and the reasons for nearly all his errors in counterpoint are far more easily explained from a harmonic point of view. I am therefore firmly of opinion that before counterpoint is studied, the pupil should have taken a course of harmony up to

diatonic sevenths and suspensions, including the use of unessential notes and elementary modulation. This course is presumed in this treatise.

With this firm harmonic basis, the study of counterpoint may begin with some chance of success.

Putting aside all that, and arguing *de novo*, we get a formidable array of witnesses against the use of the semibreve Canto Fermo. A 'fat row of semibreves' seems to paralyse many minds. My answer to people thus afflicted is, look at the Bach Chorale Prelude in D major, 'Valet will ich dir geben,' in which the counterpoint is twelve notes to one. No one would say this was not composition. But the chief argument against the use of the semibreve C. F. is that men in the period did not compose with a C. F. in semibreves. It is news to me that any one ever thought they did, or that technical exercises with the semibreve C. F. represented composition.

I have never heard the figured bass, much maligned as it is, criticized because it is not composition. I have never heard the practice of five-finger exercises, scales, arpeggios, and so on, criticized because they did not in themselves constitute a piece of music. The study of technique must be in the first instance separated from its application, and one phase must be studied at a time.

The first four species of counterpoint are a preparation for the fifth species, for they lay the foundations of that technique. But they are more than that. They are valuable studies in pattern writing. Of course, it will be said that there was no such thing as pattern writing in this period. That is true. But if you are going to study all the possibilities of say four notes to one under one heading—which after all is a sensible thing to do—you must write either separate isolated bars, or else a succession of bars of the combination. That does not mean that you are ever going to write a succession of bars of it in composition in the strict style. But inasmuch as the sole function of the study is not to write motets in sixteenth-century style, these studies have a further use. They are the necessary preparation for free contrapuntal technique in which these things *are* a salient

feature. Experience has, I think, proved this. Let the technique be free as soon as possible, but not at the outset. 'Strict Counterpoint' then for the average beginner is a series of technical exercises, based on the sixteenth-century principles in the main, because they are the best means of giving the beginner firm foundations for future development. I have advisedly called this short book 'Counterpoint for Beginners'. It is not in every detail 'Strict' Counterpoint. The following are the deviations:

- (1) The modern major and minor scales are used.
- (2) The principles of the period in reference to consecutives are not generally used, as they are not of permanent value.
- (3) The technique is stated in harmonic terms.

Experience has proved to me that for the average beginner these slight deviations are wise. If you go back to sixteenth-century technique and outlook *in toto*, the results will be harmonically crude, because the average beginner has not enough harmonic instinct and a sufficiently musical ear. If, on the other hand, you make the work free, you get contrapuntal chaos.

Though I am of opinion that a study of the combination of the various species is of the highest value, I have not included it in a book for beginners. But I have attempted to reach combined florid work by explaining the various phases, without giving extended technical exercises. This matter is dealt with exhaustively in both Strict and Free styles in my *Art of Counterpoint*.

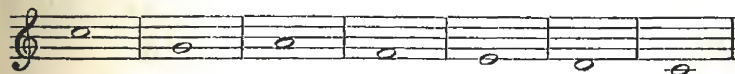
This is an age of destructive criticism. But a destructive policy is futile unless accompanied by a superior constructive one. Those who attempt to dispense with technical study, purely as such, will sooner or later discover their error. And complaints as to Strict Counterpoint generally come from those who cannot do it. It is natural that there should have been a revolt against the misguided teachings of Macfarren and Prout, neither of whom seems to have realized that the principles of Strict Counterpoint had any foundation in practice. If the advanced student wishes to write in sixteenth-century style, then obviously he

must study the technique as it was in every detail. This book is not for him. It is for the average student who has to do some counterpoint, whether he likes it or not, whether he has much aptitude or not. And the aim is, by a series of technical exercises, to give him the foundations of contrapuntal writing, and by commencing with this earlier technique, save him from contrapuntal chaos and ruin. I hope that the chapter on Applied Technique will convince the student that his dreary study is not by any means without its immediate practical value.

CHAPTER I

FIRST SPECIES

1. IN all purely technical exercises there is a given vocal part in semibreves called the Canto Fermo (fixed song). This begins with Tonic or Dominant, and invariably ends by proceeding from Supertonic to Tonic :



2. To such a Canto Fermo (termed for short, the C.F.) another vocal part is to be added above or below, as directed, also moving simultaneously in semibreves :



This added part is termed the Counterpoint.

3. *Harmonic intervals available.*

In writing a Counterpoint to the C. F. in First Species (note against note) the only harmonic intervals available are :

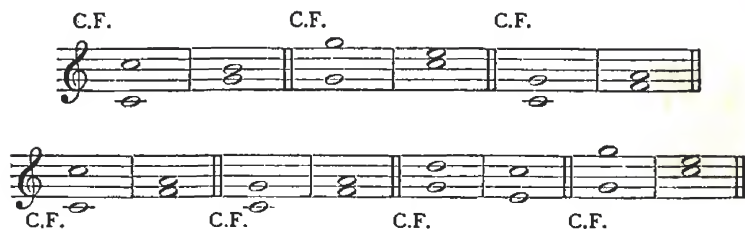
- (a) Unison ; only in the first and last bars.
- (b) Octave.
- (c) Perfect fifth.
- (d) Major or minor third.
- (e) Major or minor sixth.

(a), (b), and (c) are termed perfect concords ; (d) and (e) are termed imperfect concords.

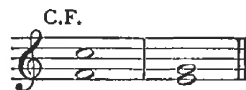
4. *The Beginning.*

(a) The C. F. will start with Tonic or Dominant, generally the former.

(b) The Counterpoint must form with its first note a Perfect Concord :



If the C. F. be the higher part, and if it begins with the Tonic, do not add the fifth below it :



This would give the impression that the key was F major.

5. *The Ending or Cadence.*

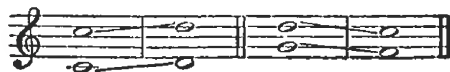
As the C. F. proceeds from Supertonic to Tonic, the Counterpoint must proceed from Leading Note to Tonic :



Intermediate notes can be harmonized with perfect or imperfect concords. The latter should predominate.

6. *Laws of Harmonic Progression.*

(a) Consecutive octaves or fifths are forbidden :



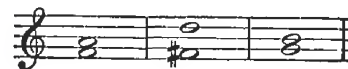
(b) The octave or fifth should only be approached in similar motion if the higher part moves by step, and if the chords involved are primary triads (I, IV, and V) :



(c) If both parts move by step, the interval of the augmented fourth must not occur between them in consecutive chords :



(d) Chromatic semitones are *not* available :



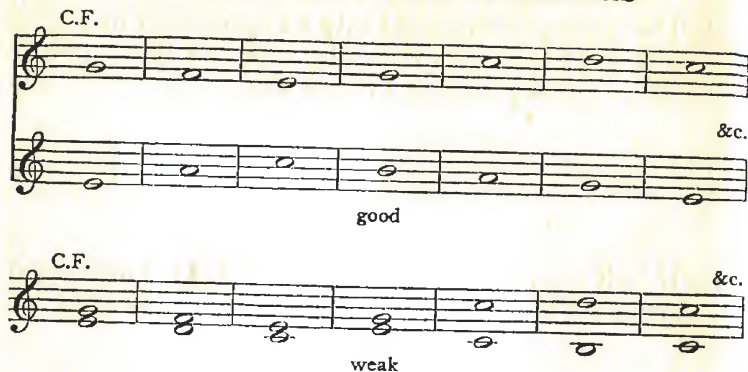
(e) As a rule not more than three consecutive thirds or sixths should be used in similar motion, else the Counterpoint becomes a mere duplication of the C. F. at another interval :



(f) The parts should not overlap :



(g) The parts may cross in moderation, in order to produce better melody :



(h) Do not double the Leading Note.

7. Laws of Melodic Progression.

- (a) A part may not leap any interval greater than an octave.
- (b) A part may not leap a seventh.
- (c) A part may not leap a major sixth.
- (d) A part may not leap any diminished or augmented interval.
- (e) The leap of an octave or minor sixth should be preceded and followed by a note inside that interval:



(f) More than two consecutive leaps in the same direction should be avoided:

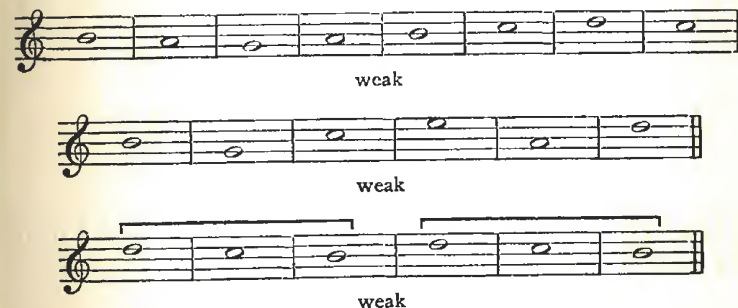


(g) The extremities of two consecutive leaps in the same

direction may form a *minor* seventh, if the next move be in the opposite direction:



(h) Excessive conjunct movement is as bad as excessive disjunct movement. Beware of melodic tautology:



8. The harmonic implication of two-part writing.

(a) In First Species Counterpoint only consonances are available.

(b) Any such intervals in two parts are incomplete forms of triads.

(c) The triads that are available as consonances are the major or minor common chord with its first inversion, and the first inversion of the diminished triad:

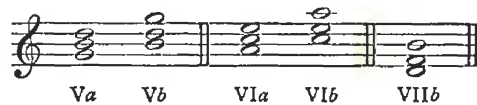


(d) It follows that the interval C-E can imply CEG or CEA; the interval C-G can only imply CEG; C-A can only imply CEA; and C-C can imply CEGC, or CEAC.

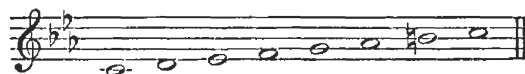


(e) Using the term *Ia* to imply the Tonic common chord in root position *Ib*, the same in its first inversion, *IIa*, Supertonic in root position, *IIb*, the same in its first inversion, &c., the available resource (as consonances) in the major key is:—*Ia*, *Ib*, *IIa*, *IIb*, [*IIIa*, *IIIb*], *IVa*, *IVb*, *Va*, *Vb*, *VIa*, *VIb*, *VIIb*.

Key C major.



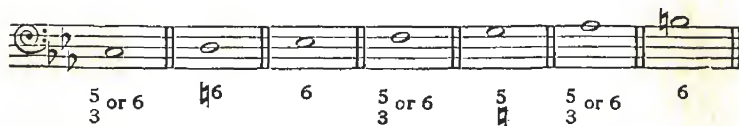
(f) In the minor key, the harmony is normally derived from the harmonic minor scale:



This gives the following resource:

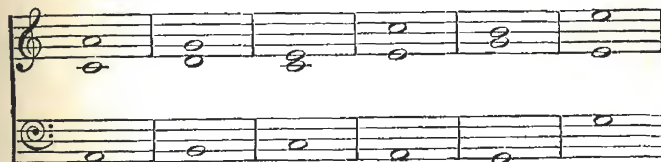


Thus if the harmony be derived exclusively from the harmonic minor scale, the notes of this scale will be figured as follows:



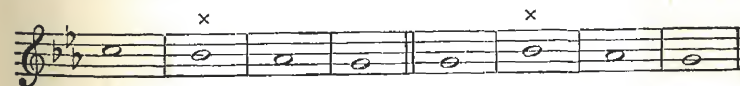
The pupil should get a firm grasp of this harmony before utilizing harmony derived from the melodic minor scale, else he will confuse a minor key with its relative major. This is what to *our* ears happens with the Aeolian Mode, which is the scale of A minor with $F\flat$ and $G\flat$, except that $G\sharp$ is used at the Cadence, and $C\sharp$ in the final chord (if any C is used at all).

Aeolian Mode.



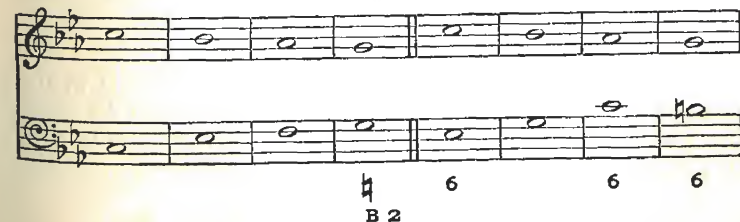
(g) Harmony is derived from the melodic minor scale thus:

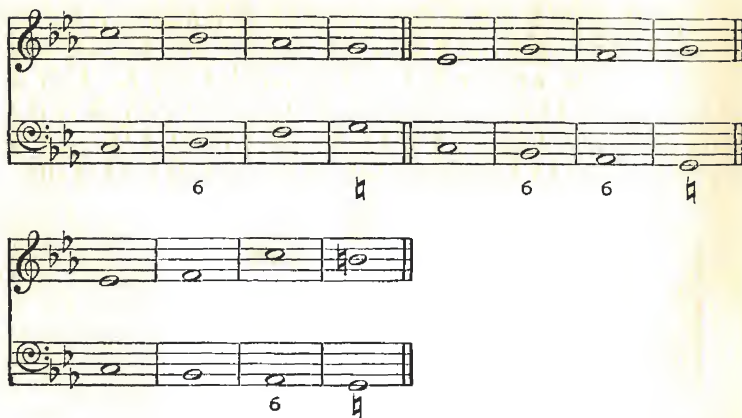
(i) The minor seventh of the scale can be used as a part of a chord if it occurs in a part coming down the scale:



The $B\flat$ is used to avoid the augmented second from $B\flat$ to $A\flat$.

$B\flat$ can be harmonized as the root, third, or fifth of a diatonic triad. The next chord but one (bar 4 in above) should, if possible, have the normal V (G $B\flat$ D):





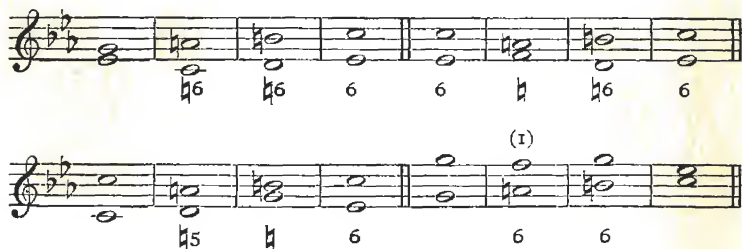
(ii) Similarly the major sixth of the melodic minor scale can be employed, if it is proceeding up the scale :



A \sharp can be the root of A C E \flat (first inversion only).

A \sharp can be the third of F A C.

A \sharp can be the fifth of D F A.



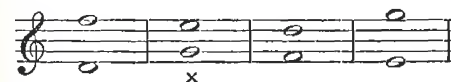
(1) Note when the major sixth of the minor scale is in the bass, it can only be harmonized as \sharp . A C E \flat cannot be used, as E \flat does not occur in either forms of the scale. It is only used for the final chord as a Tierce de Picardie.

If the minor seventh of the minor scale be used as a harmony note in any other way than as shown above, presume a modulation to the relative major for a few bars :



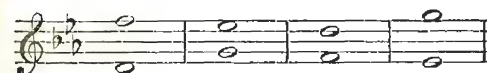
But it is unwise to insist upon a rigid adherence to the harmonic implication in the following cases :

(a) Major Key (C).

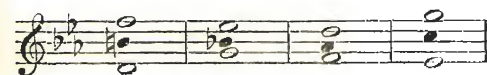


Whatever be the harmonic implication, the combination is a concord, and the effect is good.

(β) Minor Key (C minor).



If the implied *available* harmony were completed here, the passage could not stand :



But the passage is quite good in effect in two parts: it is technically correct, and one may mentally supply any sounds one pleases. They are not there :



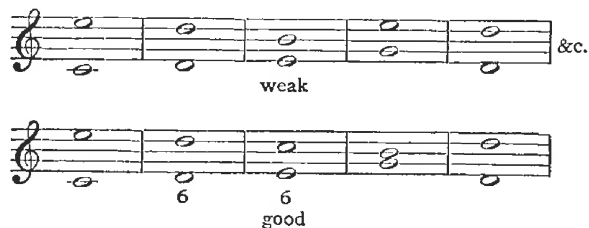
Trouble would arise in three parts.

9. *Elementary Principles of Chord Progression.*

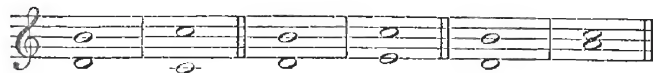
Good contrapuntal effect depends largely upon the judicious choice of harmony. Thus if the C. F. be the lower part, figure it as a bass in accordance with the resource available. If it be the higher part, add the lower part as a bass and figure it. As it is assumed that the pupil has studied harmony up to diatonic sevenths, including modulation, and the use of diatonic passing and auxiliary notes, this will cause him no difficulty. But it may be well to restate certain important points.

(a) The beginner should avoid IIIa or IIIb unless he is sure of his effects.

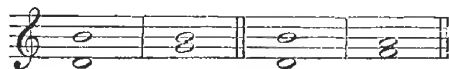
The third of the scale will therefore generally be figured 6, the fifth $\frac{5}{3}$. The seventh can only be figured 6.



(b) VIIb requires care in the choice of a chord to follow it. Follow it by Ia, Ib, or VIa in the major key, by Ia or Ib in the minor key:



Avoid such progressions as:



A $\frac{5}{3}$ on D is much better in effect.

(c) Roots rising a second (both chords being in root position) are good except when involving III or VII:

Key C major.



(d) Roots falling a second (both chords being in root position) are poor, except VI to V:



(i) could stand in two parts because C-C might imply CEAC. The context must decide such things.



Note here the force of paragraph (a).

(e) Roots rising or falling a third (both chords being in the root position) are good. But again beware of III.



(f) Roots rising or falling a fourth or fifth are good (both chords being in root position).

(Root rising a third is the same as root falling a sixth.

Root falling a third is the same as root rising a sixth.

Root rising a fourth is the same as root falling a fifth.

Root falling a fourth is the same as root rising a fifth.)

Thus IIIa to VIa is good if properly preceded:



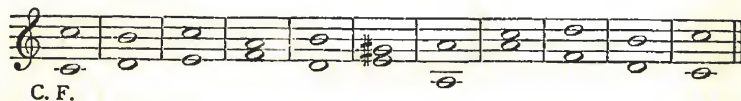
In the minor key, if the harmony be first derived from the harmonic minor scale, there is little chance of going astray, as the chords are limited. Thus in C minor the following figuring is fixed :



10. A note in First Species may be repeated consecutively once. It is generally better to avoid it in the bass, except from a strong to a weak accent :

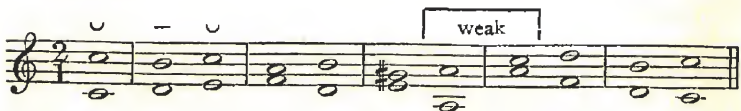
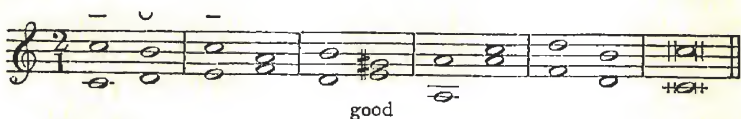


11. Diatonic modulation may be used in moderation if the C. F. strongly suggests it :



12. The good or bad choice of harmony depends to some extent on the accentuation of the chords. Therefore in First Species regard the semibreve as indicating $\frac{1}{2}$, and group the progressions in duple or triple time as you think fit.

The example in paragraph 11 will be shown below in three different groupings, the effects in which are not all equally good (- = strong accent ; ^ = weak accent).



Note.

(a) The difference in effect between roots rising a third with the accentuation - ^ and ^ -. But the differentiation does not always hold good.



(b) The same in reference to V to VIIb.



(c) Except at the start the same chord should not be repeated ^ to -.



Exposed fifths or octaves with both parts leaping are harmless between two positions of the same chord :



13. *First Species in three parts.*

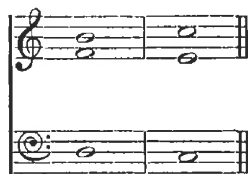
This will cause no further difficulty.

Note.

(a) The first chord must be in the *root position*, and it is sufficient if one part forms a perfect concord with the C. F., which may be at the top, bottom, or in the middle:



(b) At the Cadence, if the C. F. be in the bass, the penultimate chord must be a $\frac{5}{3}$ on the supertonic:



If the C. F. be a higher part, the penultimate chord must be a $\frac{5}{3}$ on the dominant, or $\frac{5}{3}$ on the Leading Note. The final chord must always be in root position:



(c) Make the harmony as complete as is compatible with good melodic lines in each part.

In the examples the part in crotchets without a stem shows the working in three parts.

It is not always possible to avoid an exposed consecutive between a mean and an extreme part with the higher part leaping. It should be avoided if both parts leap, except between two factors of the same chord.

14. The acid test of good two-part writing is that a satisfactory third part can be added, producing sound chord progressions.

EXAMPLES

I. Major Key, avoiding the use of III *a* and III *b*:

2. Major Key, introducing III *a* and III *b*:

C. F.

6 6 6

6 6

C. F.

6 6 6 6

3. Minor Key. Harmony derived from harmonic minor scale only:

C. F.

#6 6 #6

C. F.

6 6 6 #6

6

4. Minor Key, with some chords derived from the melodic minor scale:

C. F.

6 6 # 6 5 #6 6

6 # 6 # #6

C. F.

6 6 # #6

6 #6 6 6

5. The Counterpoint may defer its entry for a bar or two, and then imitate the C. F. for a few bars at any convenient pitch:

C. F.

EXERCISES

A. Figure the following Bass Canti Fermi, and add (1) Soprano, Alto, or Tenor in First Species, (2) two upper parts in First Species:

(1)

(2)

(3)

(4)

(5)

(6)

(7)

(8)

B. Add (1) Alto, Tenor, or Bass to the following Canto Fermi in First Species, (2) Alto and Bass in First Species:

(1)

(2)

(2)

(3)

(4)

(5)

(6)

(7)

(8)

CHAPTER II

SECOND SPECIES

1. In this Species, except over the first and last chords, two notes are written in the Counterpoint to one in the C. F.

2. The Counterpoint, after a minim rest, begins with a note forming a perfect concord with the C. F.:

3. In the Cadence, as in First Species, the last two notes of the Counterpoint must be Leading Note, Tonic. The Cadences are therefore as follows:

4. In all other bars the first minim of the bar must form either a perfect or imperfect concord with the C. F.

The second minim may be:

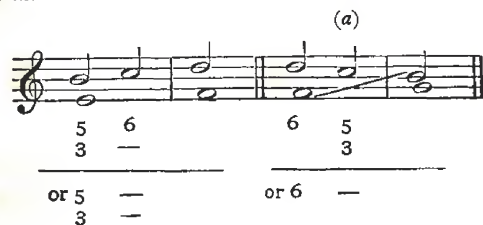
(a) Another concord which may be approached and quitted by step or leap:

When two conjunct concords are used in the bar, and a leap is made to the first minim of the next bar, the leap should be in the opposite direction to the conjunct move (see 3 and 4):

(b) A discord, which must be approached and quitted by step. In other words, a diatonic passing or auxiliary note (unaccented):



5. When the second minim of a progression 5-6, or 6-5, is quitted by step, it may be regarded either as a new harmony note, or as an unessential note:



The tritone caused by a note which can be regarded as being unessential is of no account (see (a)).

6. Greater latitude may be exercised in using the mediant chord when it precedes or follows tonic or dominant harmony in the same bar:



All these are good.

7. Consecutives.

In the music from which the technique and grammar of Strict Counterpoint is derived, an intermediate concord was held to prevent the bad effect of consecutive octaves or fifths.

But when using uniform rhythm, as in these exercises, that is a dangerous principle:



The beginner should keep the following rules:

(a) Consecutive octaves or fifths must never be direct:



(b) They should not occur between the C. F. and the first minims of two consecutive bars:



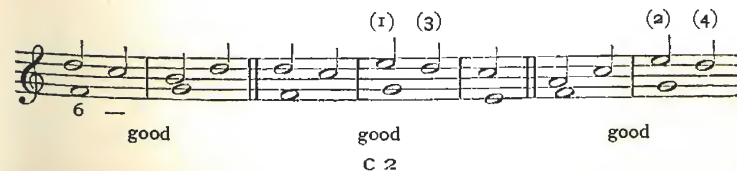
(c) Consecutive octaves and fifths may occur between the C. F. and second minims of consecutive bars if both minims are not the highest or lowest in each bar:



The above are equivalent to:



(d) When either of the fifths occurring on the second minim may be regarded as an unessential combination, the writing is good:



or it may be argued that (1) and (2) form different harmonies from 3 and 4. In other words, as the fifths involved do not occur in consecutive chords, there cannot be consecutives.

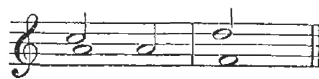
8. In technical exercises no note may be repeated in minims. The following is merely First Species:



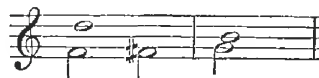
This does not, of course, preclude the leap of an octave:



The unison may be used as in First Species, and as the second minim of the bar:



9. No note may be chromatically altered:



10. For harmonic reasons avoid:

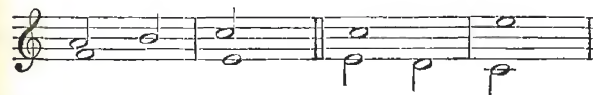


and also similar procedures where the first minim of the bass is the fifth of the chord on the second minim. The reverse procedure is good, if the second minim be quitted by step, again for harmonic reasons:

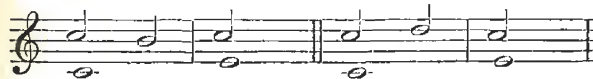


11. Note.

(a) When accented minims in consecutive bars are a third apart the second minim can use a passing note:



(b) When accented minims in consecutive bars are the same note, the second minim can use an auxiliary note:



(c) Do not quit a second in similar motion:



(d) The minor seventh of a root has a natural tendency to fall one degree:



(e) Avoid:



Regard D-B as a new chord, and follow it properly:



12. The Minor Key.

(a) The minor seventh of the scale can only be used as a harmony note if proceeding to the minor sixth as a harmony note:

A minor.



The following is a modulation to C major, and should only be used in the middle of an exercise :



(b) The major sixth of the scale can only be used as a harmony note if proceeding to the major seventh as a harmony note :



(2) is good music, for to our ears G# is essential. But (3) is more logical. There is no need for an F# at (2), because the minor seventh of the scale can be freely used as a passing or auxiliary note, ascending or descending :

Key A minor.

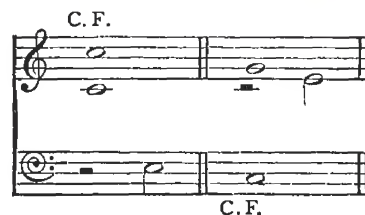


The major sixth of the minor scale can be used not only as an ascending passing note, but also as a descending one, but in the latter case only between two statements of the dominant chord or between VII \flat and V \flat .

13. *Three parts.*

(a) The third part will be in First Species.

(b) The Second Species may now start with an imperfect concord, as the added First Species must fulfil the convention as to starting with a perfect concord :



(c) The Cadence.

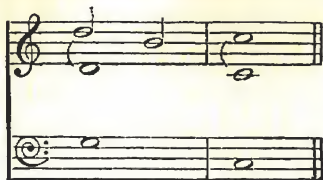
When the C. F. is in the bass, the following are the usual procedures :



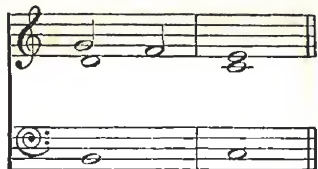
When the C. F. is in a higher part, the penultimate chord must be the dominant. The Second Species may here substitute the Fourth Species (see Chapter IV).



(a) This substitution of Fourth Species is allowed in order to avoid consecutive octaves :



The following can also be used :



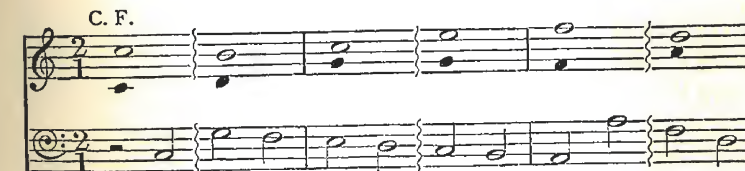
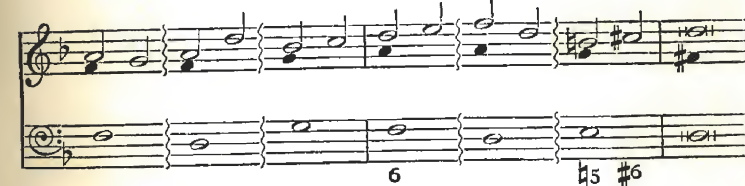
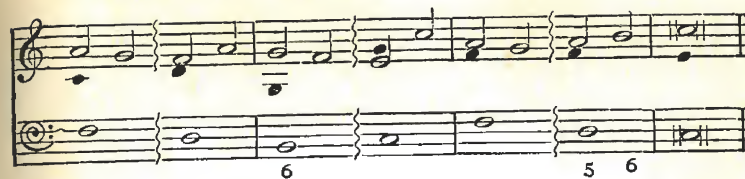
The last two notes in some part must be Leading Note, Tonic, and the Leading Note may not leap an octave.

14. The Second Species should be neither too conjunct nor too disjunct. The same is true of every melodic line, in whatever species it may be written. The part should be varied in range, and should have at least one climax. A sequence of two bars pattern is useful. The examples will serve to illustrate this.

15. Again, as in First Species, semibreves should be grouped either in duple or triple time, each semibreve representing a beat. But in florid Counterpoint (see Chapter V) the minim represents the beat. In order to help the student wavy lines mark what are referred to as bars in this chapter (beyond the ordinary bar-lines).

EXAMPLES

(Extra third part in black notes).



C. F.

EXERCISES

(1) Fill in appropriate second minims in the following bars: mark the accentuation you choose by substituting the necessary wavy lines.

(a)

(b)

(c)

(d)



2. Use the Canti Fermi given in Chapter I as follows:

(a) To the basses given under heading A add a Soprano in Second Species.

(b) To the same basses add (i) a Soprano in Second Species, and Alto in First Species; (ii) a Soprano in First Species, and Alto or Tenor in Second Species.

(c) To the Soprano Canti Fermi given under heading B add a Bass in Second Species.

(d) To the same Soprano Canti Fermi add (i) Alto in First Species, Bass in Second Species; (ii) Alto in Second Species, Bass in First Species.

CHAPTER III

THIRD SPECIES

1. EXCEPT in the first and last bars, four notes are written in the Counterpoint to one in the C. F.



The first note of the Counterpoint must form a perfect concord with the C. F. (a), and the last two notes at the Cadence must be Leading Note, Tonic (b). Regard the semibreve as representing $\frac{2}{2}$.

(2) The first note of each bar must be concordant with the C. F.; the remaining notes will be concords and discords, e.g. essential notes and diatonic passing or auxiliary notes. But the following limitations must be observed:

(a) A whole bar of leaps is weak.



(b) An *auxiliary* discord should not be used on the third crotchet.



(c) All discords must be approached and quitted by step.



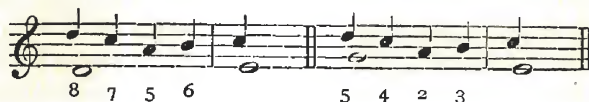
Two exceptions to this will be considered in the next paragraph.

(d) If two passing notes be used in succession, the second must proceed in the same direction till it reaches a harmony note.

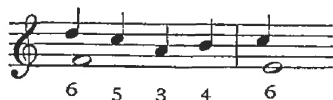


3. There are two exceptional uses of discords:

(a) When the first and fourth crotchets are concords, the first being a third higher than the fourth, the second crotchet after coming down one step to a discord may leap a third down and then proceed a step up to the fourth crotchet. And it is a further convention that the fourth crotchet proceed one step upwards to the first crotchet of the next bar.



This idiom is also used beginning with the sixth:



Note in this case only the fourth crotchet is a discord. The idiom is termed the *Nota Cambiata*.

(b) When the first and fourth crotchets are the same note, the second crotchet may move one step up, and then leap a third down, and proceed a step up to the fourth crotchet. And this last will again ascend by step.



This should be very sparingly used, and is best reserved for the penultimate bar. It has been described as the refuge of the destitute.

4. After a scale passage, do not leap in the same direction to an accented note:



5. *Changes of harmony.*

As a rule, one chord in a bar will be used.

But the harmony may often be changed in the bar with good effect—*once*.

(a) The best place for a change is the third crotchet.



(b) Sometimes a change on the fourth crotchet is good, especially in the following idiom:



The fact is the ear accepts the E as an auxiliary note.

(c) A change on the second crotchet is only good when the *mental* effect is that the first crotchet is an appoggiatura.



6. *Consecutives.*

Consecutive octaves and fifths (both notes of the latter being essential) should not occur between the C. F. and the counterpoint as from:

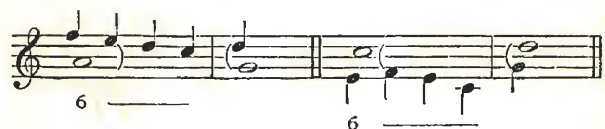
(a) The first crotchet of one bar and the first of the next;

(b) The second crotchet of one bar and the first of the next;

- (c) The third crotchet of one bar and the first of the next ;
 (d) The fourth crotchet of one bar and the first of the next.



In the following cases the first fifth is unessential, and the writing is correct :



Consecutive octaves or fifths can, of course, only occur between consecutive different chords. Thus the following are correct :



7. Only proceed into the unison by step if crossing through it.



8. Beware of a mechanical use of unessential notes.

(a) Avoid the second from the root of the mediant chord as a passing or auxiliary note :



(b) Passing notes between the fifth of the chord and the root ascending require care :



(2), (3), and (6) sound poor because the ear is influenced by the chord as a temporary tonic. In such cases if the passing notes are not common to the scale of the tonic, and that of the chord regarded as a temporary tonic, remove them. In (5) F is really the dominant seventh, and can only stand if coming down to E on the first beat of the next bar :



The above ruling only applies when two passing notes are used in succession. The following are good:



The reason is that the combination on the fourth crotchet is really a $\frac{5}{3}$.

9. Do not leap a sixth in crotchets.

10. The unison may be used in moderation except on the first crotchet of any bar but the last.

11. The following is quite common:



An intermediate concord was held to save consecutives. But the beginner should adhere to the recommendations of paragraph (6).

12. A Third Species in the lower part in the first inversion of the diminished triad is awkward to manipulate. Note:

C major.



In the above any B in the Third Species would be a bad doubled leading note; any F is in effect the dominant seventh, and requires resolution.

In the key of A minor the following is useful:



13. Note the fourth from the bass is a discord:



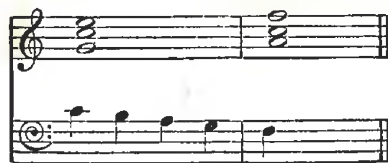
The procedure may be thus stated:

(a) An *implied* arpeggio $\frac{5}{4}$ may be used off the beat (fourth from the bass not being present). For harmonic reasons this *implied* fifth from the root should only leap to the third or root of the same chord. It is good quitted by step.



All these are technically correct according to sixteenth-century principles, but they are not all harmonically sound.

(b) An actual $\frac{3}{4}$ may be used off the beat if the bass note be approached and quitted by step.



5 ———
3 ———

14. Third Species work should be regarded as being in $\frac{3}{2}$ time.

15. *The Cadence.*

(a) In two parts:



(b) In three parts:



¹ Only as the completion of the ascending scale as here, and only available in two parts.



Either the Third or added First Species must have the last two notes Leading Note, Tonic.

16. Three Parts.

The extra part in First Species serves to complete the harmony as far as possible. As the First Species in bar 1 will form a perfect concord with the C. F., the Third Species need not start with a perfect concord. This applies to all three-part work. The first note added to the C. F. must form a perfect concord with it, *not* the first note of each part added.

17. In writing Third Species:

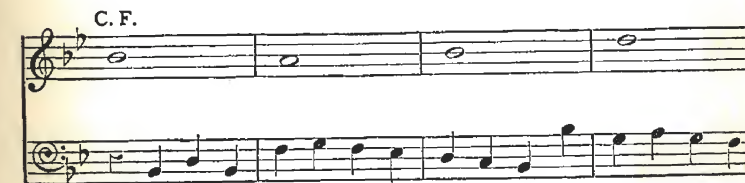
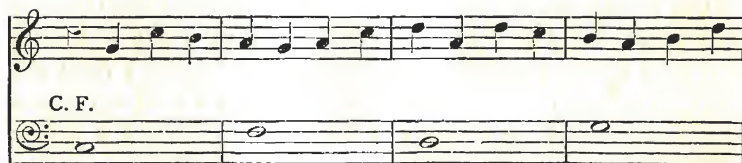
- (a) Let the part undulate.
- (b) Avoid a preponderance of disjunct or conjunct movement.
- (c) Avoid a succession of bars with auxiliary notes on the second crotchet of the bar.
- (d) Aim at variety of range, variety of curve, and some good scale passages. A sequence with a pattern of two bars is useful.
- (e) Do not double the Leading Note on the accents; do not double it at all in two parts.

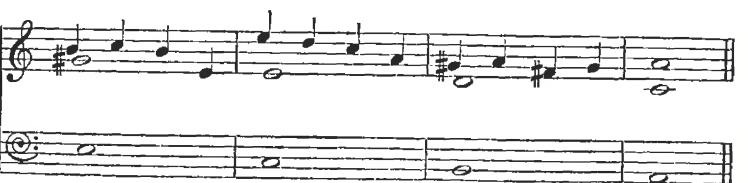
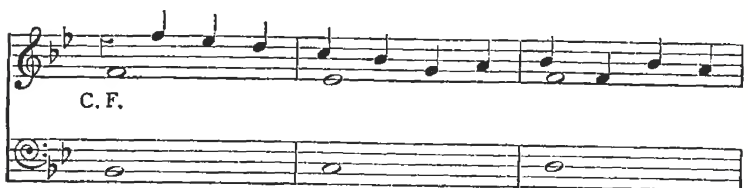
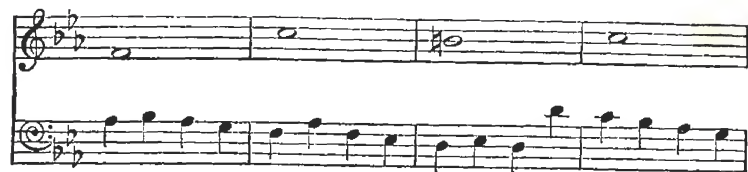


(f) The Leading Note may fall in a scale passage or in arpeggio.



EXAMPLES



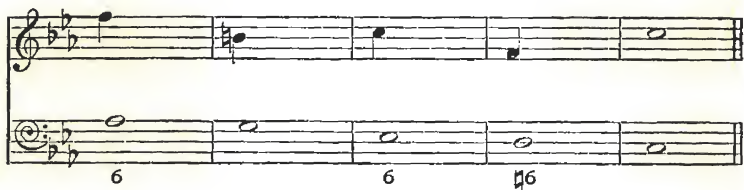


EXERCISES

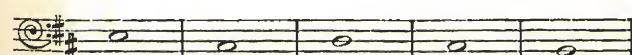
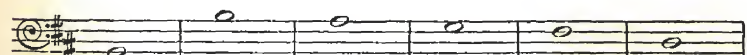
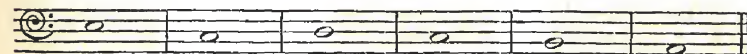
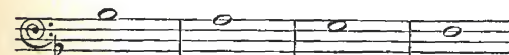
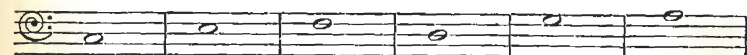
(1) Fill in the score with crotchets.

(a)





(2) Figure the following basses, and add Soprano in Third Species:



(3) To the above add two upper parts in two ways: (a) Soprano First Species, Alto Third; (b) Soprano Third Species, Alto First.

(4) To the following add Bass in Third Species:

(5) To the above add Alto and Bass in two ways: (a) Alto Third Species, Bass First; (b) Alto First Species, Bass Third.

CHAPTER IV

FOURTH SPECIES

1. If, instead of writing the counterpoint in the First Species:

it moves one minim behind:

the result is Fourth Species or Syncopation. Let it not be imagined, however, that any First Species can thus be turned into Fourth Species. The example was merely designed to do so for the purpose of explaining the nature of Fourth Species, e.g. syncopation.

2. From an observance of example (b) note:

(a) After a minim rest, the counterpoint begins with a perfect concord.

(b) Every second minim of the bar must be a concord.

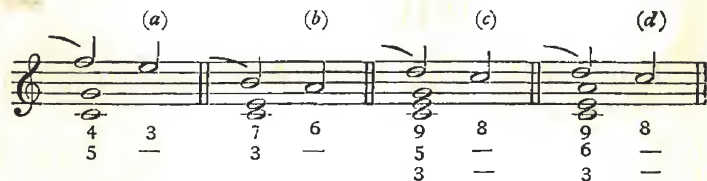
(c) If the syncopated minim be a concord on the first beat of the bar (1), it is free to move by leap (2), or by step (3), to another concord.

(d) If, however, the syncopated minim on the first beat be a discord (4), it must resolve downwards one step into a concord (7).

(e) The last two notes of the counterpoint must be Leading Note, Tonic.

3. Such syncopated discords as are seen in the above are called suspensions. (2) is the preparation of the suspended discord. (4) is the suspended discord, or suspension. (7) is its 'resolution'.

4. The available suspensions are here given in three and four parts, so as to show their implied harmony:



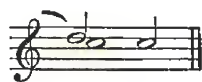
(a) is the chord of C major in root position with the third suspended. $\frac{4}{5} \frac{3}{-}$ is not used.

(b) is the first inversion of the chord of A minor with the root suspended.

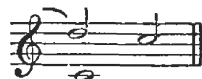
(c) is the chord of C major in root position with the root suspended.

(d) is the chord of A minor in the first inversion with the third suspended.

The suspension 2-1 is not to be used.



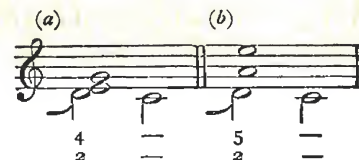
9 8 is good.



6 5 or 5 6 are examples of syncopated concords:



Suspensions in the Bass.



(a) is the suspension of the root of the chord of C major.

(b) is the suspension of the third of the chord of A minor.

Again 6 5 or 5 6 are examples of syncopated concords:



5. Do not use the augmented fourth or diminished fifth as suspensions:



6. A suspension should only be sounded against its resolution if the latter be in the bass:



7. The 9 8 must not be prepared by the octave:



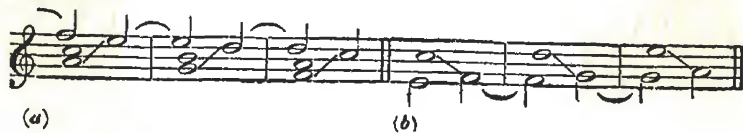
It should generally be approached by contrary motion.



But when the exposed octave, that would result if the syncopation were omitted, is good, the suspension can be approached in similar motion:



8. The following were not considered as consecutive fifths deferred:



(a) does not sound very satisfactory, as the ear is inclined to accept each bar as based on one chord, A minor, G major, F major.

(b) however is good, as each bar must have two harmonies.

The following is of course faulty, as the syncopated note is a discord:



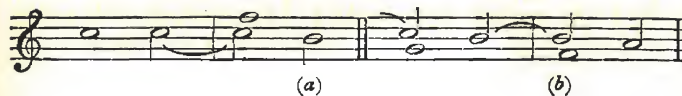
5 6 repeated is open to no objection:



9. It is better for the beginner to avoid such progressions as:



10. The syncopation must be broken if its maintenance would produce faulty grammar or melodic repetition.



(a) Diminished fifth from bass is a discord.

(b) False relation of tritone.

11. The Unison may be used on the second minim of the bar, and the Leading Note may be doubled on the strong beat if syncopated.



12. Cadences.



13. Two chords in a bar may be freely used.

14. Three parts.

(a) The two upper parts may form a bare fourth if the bass be a syncopated concord or discord.

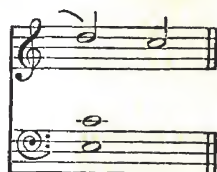


(1) is not strictly sixteenth-century technique, but it is indispensable in technical exercises in Fourth Species.

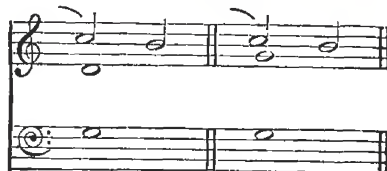
When the bass is a syncopated discord, the view was that the next part above it was for the time being the real bass.

(b) Do not sound the discord against its resolution in the

middle part, except occasionally by contrary and conjunct movement.



(c) the third part need not necessarily complete the chord.



both good

(d) Cadences. Examples.



C. F.



C. F.



C. F.

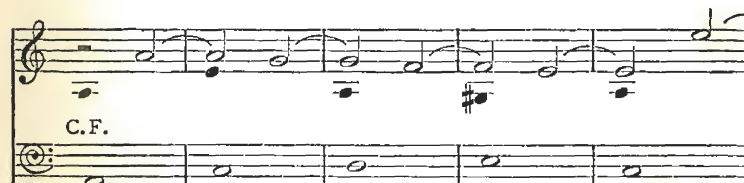
C. F.

EXAMPLES

(extra third part in black notes).



C. F.



C. F.



C. F.



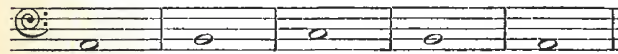
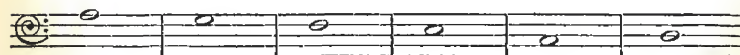
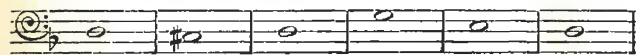
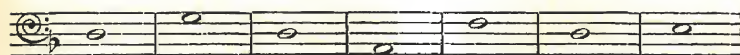
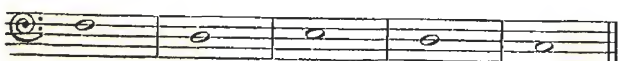
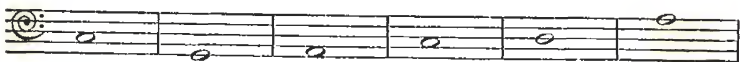
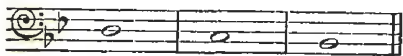


C.F.

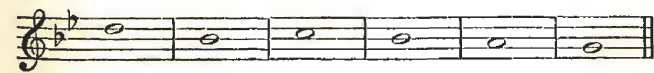
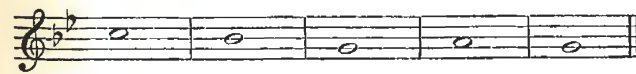
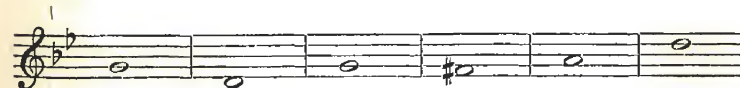
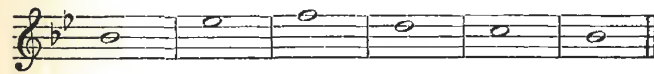
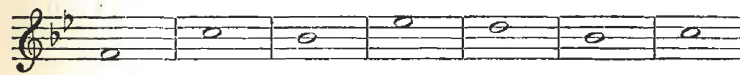
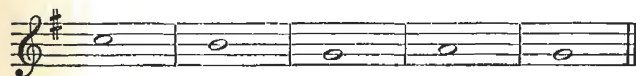


EXERCISES

1. To the following Canti Fermi add Soprano in Fourth Species, then add a middle part in First Species:



2. To the following Canti Fermi add Bass in Fourth Species, then add a middle part in First Species:



FIFTH SPECIES

1. FIFTH Species, or Florid Counterpoint, consists of a combination of the other Species, together with a few variants of them.

2. It is generally considered poor florid Counterpoint to write a series of bars of these species unmixed in the bar.



In fact, the best florid Counterpoint is that in which no bar is in any one species excepting the third. It will be seen in the following paragraphs how this can be accomplished.

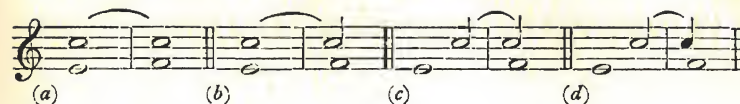
3. Second and Third, or Third and Fourth Species can be mixed in the bar.



(a) Whenever the second minim of the bar is preceded by notes shorter than itself, it must be tied into the next bar, except at the Cadence.



4. The second of two tied notes must always be of the same length or half the length of the first. But two tied crotchets are never used. The first of two tied notes must not be shorter than a minim.



(a) and (b) will be available only when other parts can maintain movement.

5. Occasionally two quavers may be used on the second and fourth crotchets.

(a) They must be approached and quitted by step.

(b) Only one group should be used in the same part in a bar.

The fewer the quavers, the better.



(c) Their use should not involve melodic tautology:



6. The first note of the Nota Cambiata idiom should always be tied to a minim in the previous bar:



7. An ordinary Fourth Species suspended discord



may be ornamentally resolved in the following ways:

(a) By anticipating the resolution on the second crotchet:



(b) By interpolating two quavers before the normal resolution:



(c) By leaping to and from another factor of the chord between the suspension and its normal resolution:



(d) By proceeding up one step, or down three between the suspension and its normal resolution:



In every case the ultimate resolution of the discord must be on the second minim, but it can be a crotchet:



The ornamental resolution of discords must not form faulty grammar:

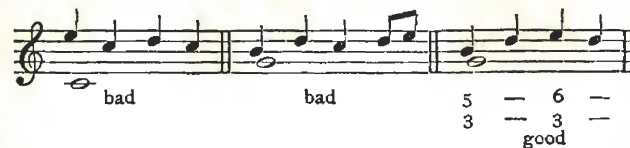


8. The place for unessential notes.

(a) Do not use a passing note on the third crotchet except in a part using four crotchets in the bar:



(b) Never use an auxiliary discord on the third crotchet:



(c) No second minim of the bar should be unessential.

9. The use of a dotted minim on the first half of the bar is unavailable in two parts, owing to the halt on the second minim:



10. The first bar.

Do not begin with a single crotchet, nor with quavers:

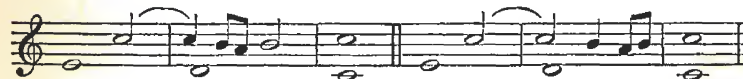


Use only the following rhythms:



11. The Cadence.

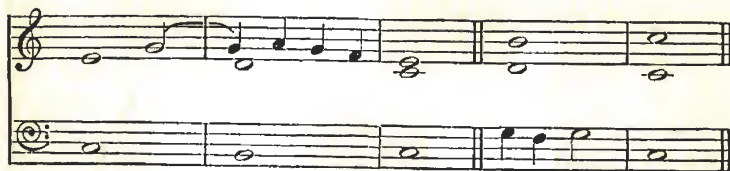
The last two notes of the Counterpoint must be Leading Note and Tonic. Use a suspended discord where possible.



otherwise:



In three parts the First Species can have the Leading Note :



12. In the intermediate bars :

(a) Vary the pitch of the points of repose :



(b) Avoid a succession of more than two bars with the second minim tied :



(c) Do not use more than eight crotchets in succession (or their equivalent with quavers). They are better if divided between a bar and two half-bars :

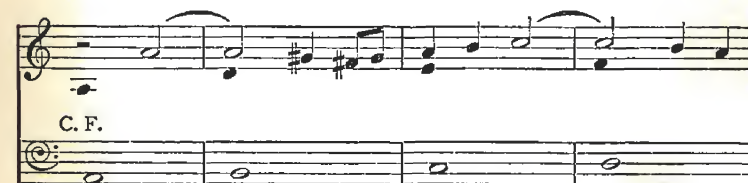


(d) Do not use more than three untied minims in succession. Rarely use a bar of Second Species, except when there are two or more florid parts in combination.

(e) As in every other species too much conjunct movement is as bad as too much disjunct movement.

EXERCISES

(extra third part in First Species given in black notes).



C. F.



C. F.



EXERCISES.

Use the same Canti Fermi as in Chapter IV.

- (1) To the Bass Canti Fermi add Soprano in Fifth Species.
- (2) To the same add Soprano in Fifth, Alto in First Species, or Soprano in First, Alto in Fifth Species.
- (3) To the Soprano Canti Fermi add Bass in Fifth Species.
- (4) To the same add Bass in Fifth, Alto in First, or Alto in Fifth, Bass in First Species.

CHAPTER VI

TWO PARTS IN FIFTH SPECIES AGAINST THE CANTO FERMO

1. As this is a book for beginners, no attempt can be made to deal exhaustively and separately with all the contingencies of Combined Counterpoint. These must be studied from a larger treatise; and it is my opinion that good florid work is best arrived at through this means. Nevertheless a large number of students only need simple Counterpoint (e.g. all parts in the First Species except one) and Combined Florid (two or more parts in Fifth Species against the C.F.). In this chapter an attempt is made to give an adequate technique, without going through all the various combinations, such as First, Second, and Third Species, First, Second, and Fourth.

2. The two florid parts should be contrasted in rhythm, and crotchet movement should be fairly maintained, varied by the occasional addition of quavers.

3. All the notes struck together on the first beat of the bar will be concordant. They will be combined here and there with a suspended discord. This must be reserved for special discussion. Let us begin with the case in which all three notes present are concords. The next important thing to consider is the second or weak accent (second minim). Now the beginner is strongly advised to make every second minim a concord. When he studies the combination of First, Second, and Third Species, he will see there exceptional uses of second minims as unessential notes. But their use in florid Counterpoint is so rare, that they can be here ignored. Further, no part may use a discord on the third crotchet, except a part using four crotchets in the bar. Again there are a few exceptions. But the rule should be kept by the tyro.

4. Consider first the simplest case, one part moving in

TWO PARTS IN FIFTH SPECIES AGAINST C.F. 79

crotchets, and another in minims, using concords on the first and second minims:



This should not cause any trouble. The two upper parts may strike a fourth on the second minim if both are harmony notes. Avoid 7 to 8 or 9 to 8 between any two parts.



Suppose, however, the Third Species uses a passing note on the third crotchet, the same rule holds good, the only discord allowed between it and the second minim is the fourth. But the leap of an octave in the Second Species counts as First Species.



An unessential note in the Third Species will sometimes form a concord with the essential minim:



COUNTERPOINT FOR BEGINNERS

Two harmonies in a bar may be freely used, especially when the Second Species is conjunct.



EXERCISES

(1) Write a Soprano in Second Species, and an Alto in Third Species above each of the following notes, in as many ways as you can, and indicate what the C. F. and the Counterpoints will have on the first beat of the next bar thus:



C major.



A minor.



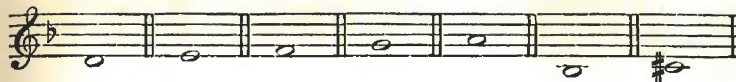
(2) Add a Soprano in Second Species, and a Bass in Third Species, indicating what the first notes of the next bar will be.

Alto (C major).



TWO PARTS IN FIFTH SPECIES AGAINST C.F. 81

Alto (D minor).



(3) To the notes given in (2) add Soprano in Third Species, Bass in Second Species.

5. A simple variation of this occurs when the Third Species is accompanied by a dotted minim and a crotchet.



At (a) both notes are essential.

At (b) both notes are unessential.

At (c) and (d) there is a combination of essential and unessential notes. The latter must of course be approached and quitted by step.

Cases of (a) will cause no difficulty.

In cases of (b) the unessential notes will form the harmonic interval of a third or sixth, and should generally be quitted in similar motion.

COUNTERPOINT FOR BEGINNERS



Or the same passing note may be taken in the two parts by contrary and conjunct movement :



Occasionally, a new concord, or part of a fundamental discord may result :



It is possible to regard A and F at (1) as two unessential notes ; it is better to regard them as forming the chord of F major, and they could both be quitted by leap if the C.F. allowed of it. At (2) the combination forms an incomplete dominant seventh. In this case both D and B must be approached and quitted by step. It is necessary to appreciate these harmonic effects, otherwise when more parts are added, harmonic confusion will result. And hence the general recommendation, that true unessential thirds or sixths should move in parallels. The beginner should approach and quit them in similar motion.

In cases like (c) and (d), where one note is essential and the other

TWO PARTS IN FIFTH SPECIES AGAINST C.F. 83

unessential, the unessential note should not be the second or fourth from the root of the chord, except between two positions of the same chord, and the combination should be concordant in itself, unless the parts proceed by contrary and conjunct movement. Thus we may get :

- (1) Root of chord + sixth from root.
- (2) Fifth of chord + seventh from root.
- (3) Third of chord + seventh from root.



EXERCISES

The same as in paragraph (4) except that for Second Species substitute dotted minim followed by a crotchet.

6. Two parts will sometimes move together in crotchets either for a whole bar or for half a bar.

We have just considered the possibilities on the fourth crotchet.

In the large majority of cases both notes will be essential on the third crotchet. If they are not, they should both be unessential (forming a third or sixth), and then proceed to essential notes generally in the same direction on the fourth crotchet :



The use of a combination on the second crotchet requires care.

COUNTERPOINT FOR BEGINNERS

When we employ parallel thirds or sixths, or the same unessential note in both parts, the effect is always satisfactory:



An unessential third or sixth may be taken by contrary motion; it is usually better quitted in similar motion.

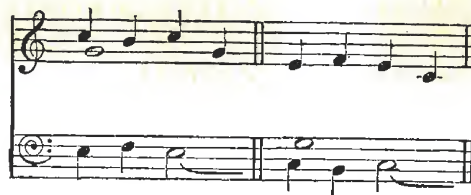


The interval of the augmented fourth formed by the fourth and seventh of the scale gives a strong impression of dominant harmony, therefore only use it over a bass which is the root of the dominant chord, or the root of the Tonic as a pedal:



If this fourth (F to B in Key of C) or its inversion is used with the bass as one of the parts, the only good stationary upper part is the fifth of the scale (G).

TWO PARTS IN FIFTH SPECIES AGAINST C.F. 85



Sometimes a harmony and unessential note are combined on the second crotchet. In this case a discord may be struck with the harmony note leaping (a) and (c):—



Care must be taken not to write these things mechanically, but to judge the effect accurately. Anything causing the effect of the confusion of two chords is bad; and there are varying degrees of harshness.

EXERCISES

Take the same notes as set in paragraph (4) and add the two parts, both moving in crotchets, as far as the third crotchet.

7. *The use of quavers.*

The beginner is advised to employ quavers as sparingly as possible.

There are obviously no complications when used by themselves:



But when combined with crotchet movement their use requires great care.

In all cases the first quaver and the crotchet must be concordant. But harmonic considerations require further limitations.

Case I. The combination on the second crotchet.

(a) The bass a semibreve.

The crotchet and the first or second quaver must form a good passing chord over a pedal:



In such cases the bass should be the root of the chord.

(b) When the semibreve is not in the bass, it should form a factor of the passing chord formed by the crotchet and first or second quaver; and the passing chord must be satisfactory to the ear.



Case II. The combination on the fourth crotchet.

Whether the semibreve be in the bass or not, it and the crotchet and one of the quavers must form a good chord (either the same chord as has been used as the centre for the bar, or a new passing chord) to the next bar. The addition of the seventh to the $\frac{5}{3}$ or $\frac{6}{3}$, whether fundamental or diatonic, will of course produce a good harmonic effect.

The following is a good rule: let one of the quavers be essential, let the crotchet avoid the second or fourth from the root of the chord of the bar, and let the first quaver be concordant with the crotchet.

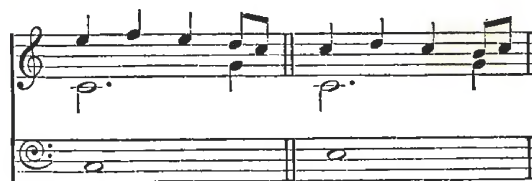
(a) Crotchet as root of chord.



(b) Crotchet as third of chord.



(c) Crotchet as fifth of chord.



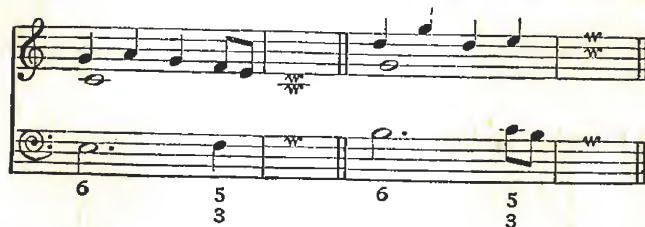
(d) Crotchet as sixth from root (unessential or forming new chord).



(e) Crotchet as seventh from root (unessential).



Sometimes an entirely new passing chord will be produced :



or a passing fundamental discord :



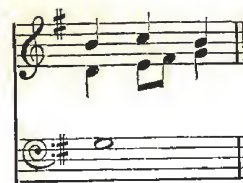
(a) Very rare percussion of discord, even by contrary and conjunct movement.

EXERCISES

(1) Take each note of the scale of G major, and G minor as a semibreve bass, and wherever possible use the movement



for the first, second, and third crotchets :



Such a movement will be found to be musically impossible in some cases, and it is good for the pupil to make the experiments.

(2) Use the same movement over the same notes in the bass from the third and fourth crotchets, and indicate the first notes of the next bar.



(3) Take the same notes as Alto or Soprano part, and go through the same two processes :



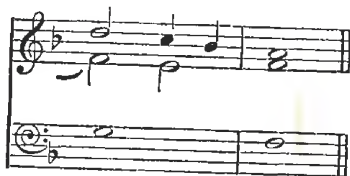
(a) This discord of the fourth by contrary and conjunct movement, though not violating any vital principle, is exceedingly rare in the case of a crotchet and quaver. It is common with a minim and crotchet. It is not a question of musical effect, but of convention.

8. *Suspensions.*

(a) A suspended discord must resolve into a concordance on the third crotchet.

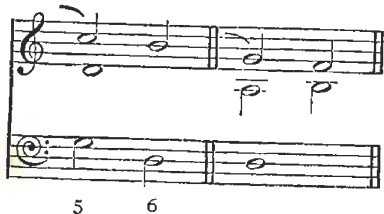


Sometimes a florid part when accompanying a suspended discord uses a passing note after a minim, and then resolves into concordance:



The beginner is advised to use this sparingly.

(b) A suspended discord can resolve into a different harmony from that which accompanies it ($\frac{5}{3}$ or $\frac{6}{3}$).



5 6

(c) The $\frac{4}{2}$ with the fourth prepared can be used, resolving into the $\frac{5}{3}$ on the second minim.



(d) Prepared diatonic sevenths can be used in root position, first and third inversion, resolving on the second minim into a chord whose root is a fourth higher (concordances only).



(a)

(a) When the suspended discord is in the bass, the two upper parts must be concordant.

In these, either or both parts can be elaborated:

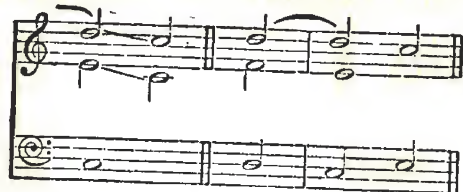


(e) 7 6 may be accompanied by 5 6.



COUNTERPOINT FOR BEGINNERS

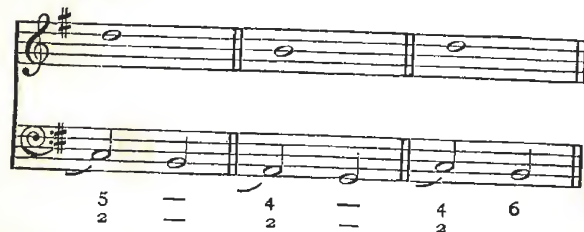
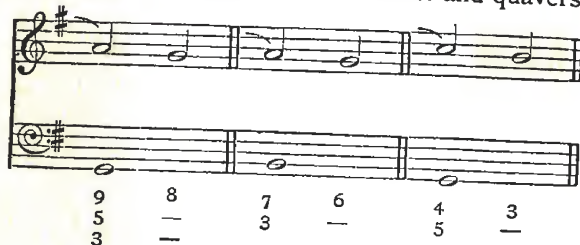
(f) No two parts should approach an octave by similar motion when one of them is resolving a discord, nor should the octave prepare the ninth:



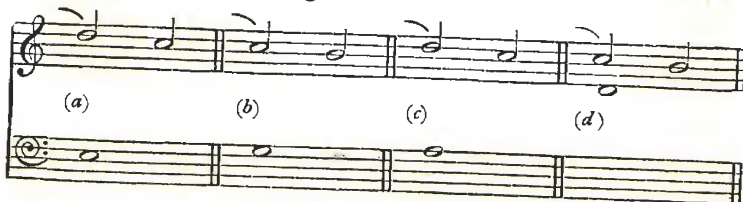
both bad

EXERCISES

(1) Add an Alto in crotchets, or crotchets and quavers.



(2) Add to (a), (b), and (c) a middle part using two conjunct minims, to (d) a bass using the same.



TWO PARTS IN FIFTH SPECIES AGAINST C.F. 93

Elaborate either or both the parts, using minims, into florid idioms.

(3) Elaborate the bass into florid idiom:



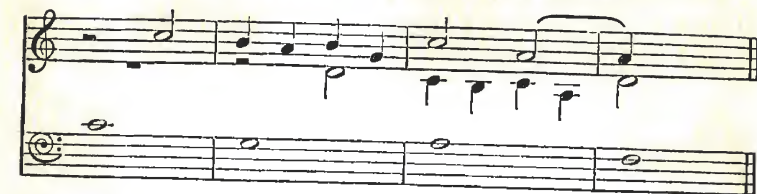
In florid counterpoint the parts should enter imitatively, using either the opening of the C.F. in some shorter notes (not necessarily even notes), or an independent figure.

(a) Imitation of opening of the C.F.:



By inversion.

(b) The counterpoints using independent figures:



Aim at contrast in the rhythm of the parts. Do not let them move simultaneously for any length of time. Rarely use two groups of quavers together, or two groups in the same bar. When you have written a part for two bars sing it through, and having decided the most natural way for it to proceed for the next bar or two, try to make it do so. Then fill in the other part, and consider it from the same point of view. Avoid monotony or aimlessness. Vary the range, the rhythm, and the nature of the movement (conjunct or disjunct).

There is no valid reason why any procedures that the employment of words would necessitate should not be allowed in technical work. Repeated minims inside the bar would often give the music more point,



and get rid of the dilemma that a semibreve may not be tied to a crotchet:



Further, there is much to be gained in allowing:

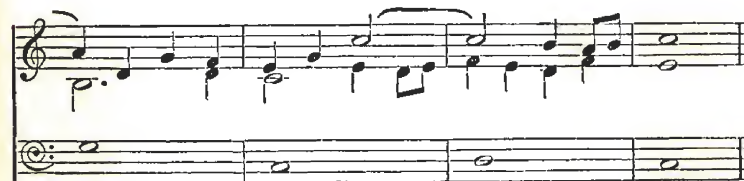
(a)

(b)



(a) Constantly occurs with words, and stresses the discord. (b) marks the beginning of a new phrase. These procedures should be included in florid parts.

EXAMPLES





A short study in the use of the Nota Cambiata figure derived from Gibbons's *Hosanna*.



When some proficiency has been gained, a Canon on the C. F. may be attempted.

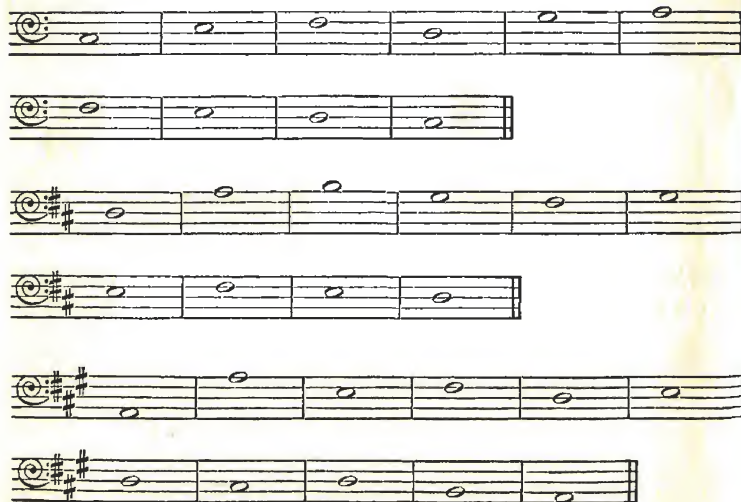




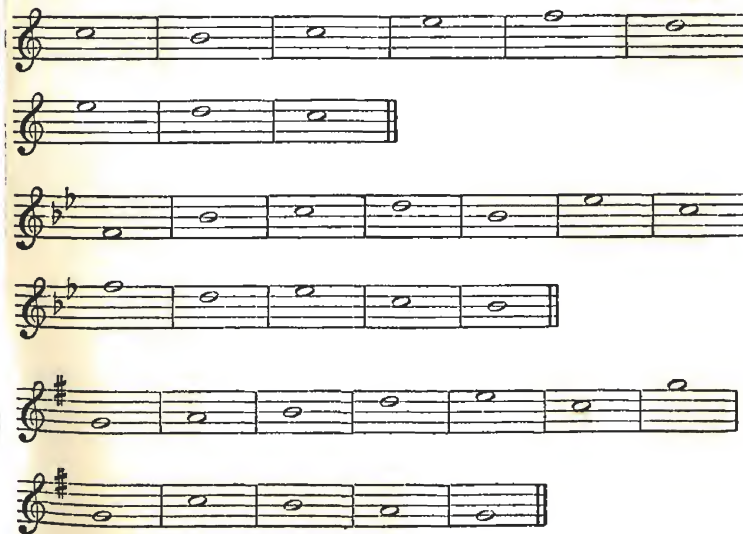
(a) In accordance with the practice of the period, and no evil effect is felt.

EXERCISES

(1) Add Soprano and Alto, both in Fifth Species.

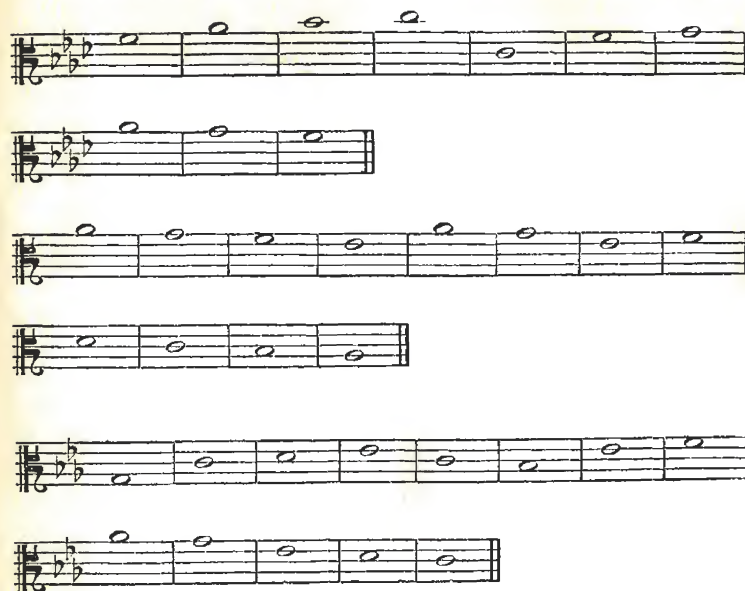


(2) Add Alto and Bass, both in Fifth Species.





(3) Add Soprano and Bass, both in Fifth Species.



COUNTERPOINT IN TRIPLE TIME

(1) *Second Species.*

The following are additional points to those discussed under Chapter II.

(a) The *Nota Cambiata* idiom can be used between the first minims of consecutive bars.



(b) A change of harmony in the bar is always allowable :



(c) Avoid a complete bar of Arpeggio, as a rule :



(d) Avoid a succession of bars with an auxiliary note on the second minim :

*Third Species.*

(a) The time is of course $\frac{3}{2}$.



(b) Avoid auxiliary discords on the accents.

(c) Examination candidates are sometimes asked to write six notes to one in $\frac{3}{4}$ time.

This can only be regarded as two bars of Second Species in Triple time with the semibreve C. F. tied each two bars. Thus :



should be thought of as being :



The first and fourth crotchets of the bar should be concords.

Fourth Species.

It has been pointed out that in Triple Time in sixteenth-century technique no suspended discord ever occurred on the first beat of the bar. It occurred on the second minim and resolved on the third minim. It cannot therefore be used against a dotted semibreve C. F. Here is a case where a departure may be made from sixteenth-century methods, at any rate for practical purposes. In this chapter, therefore, a suspended discord *may* occur on the first minim of the bar, and it will resolve either on the second or third minim :



When the first minim of the bar is a syncopated concord, the second minim may be unessential.

Fifth Species.

(a) Quavers are not used.

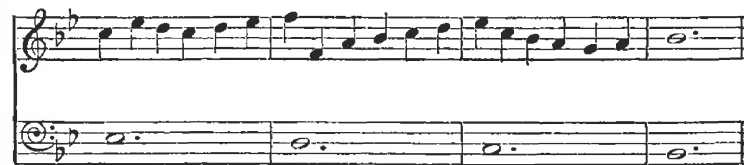
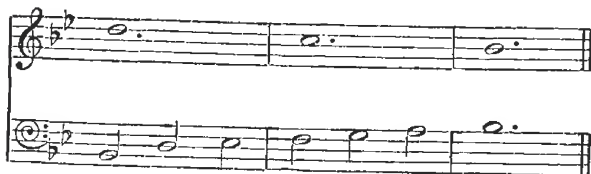
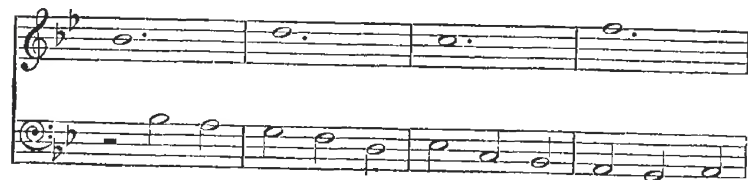
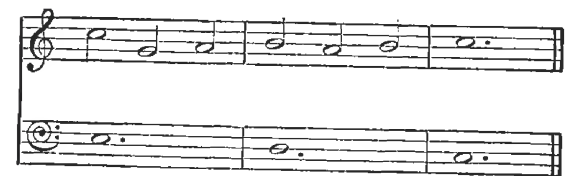
(b) If either the second or third minim of the bar be preceded by crotchets, it should be tied to the next note :



(1) Undesirable in two parts, owing to the halt on the third minim.

For the same reason the rhythm $\text{J. } \text{J. } \text{J. } \text{J.}$ should be rarely employed in two parts.

EXAMPLES



Any of the Canti Fermi set in the previous chapters may be employed for exercises in Triple time.

CHAPTER VIII

APPLIED TECHNIQUE

1. In this chapter the semibreve Canto Fermo is eliminated as a constant factor. But the parts are written just as if it was there, with the exception that when two different chords are used in a bar, they need not have a note in common.

2. The C. F. will be :

(a) A part in minims, or minims and semibreves, in the manner of a Chorale, to which one or more florid parts are to be added ;

or (b) a florid part to which one or more florid parts may be added.

3. In both cases a bar of $\frac{3}{2}$ will be employed, and the procedures are the same as in a bar of technical work already studied. But for rhythmical purposes, minims may be repeated :

At (a) the repetition of the C is used in place of a tie, assuming a separate word or syllable necessary on the first minim. In such a case treat the repeated minim as a prepared discord.

At (b) the repetition of the minim marks off the phrasing. A single crotchet may repeat the same note as the previous dotted minim, or the following minim, as anticipation of resolution of discord :

Distinguish between the two following:



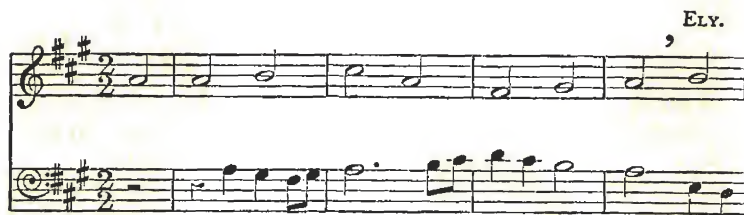
At (a) C must be treated as a syncopated concord, else the resolution of it as a discord would occur at the wrong place.

at (b) C can be a suspension.

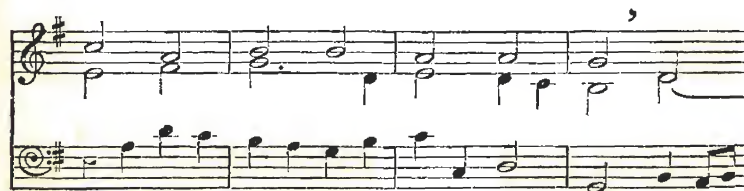
4. When adding florid parts to a Chorale, the counterpoints should either imitate the phrases of the Chorale in some form of diminution, or use an independent figure. Rests should be used in order to re-introduce this figure. In elementary work an independent figure is recommended. For examples in which the C. F. is imitated in diminution see my *Applied Strict Counterpoint*.

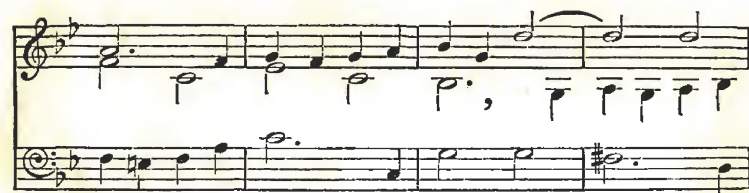
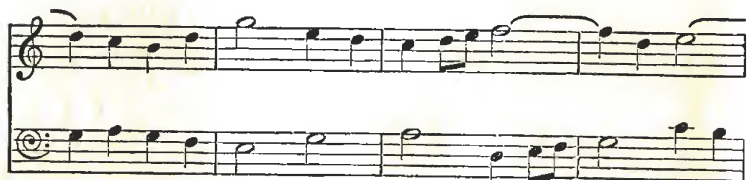
In order to get a good point of imitation the first note of the Counterpoint need not form a perfect concord with the C. F.

EXAMPLES



TALLIS'S CANON.





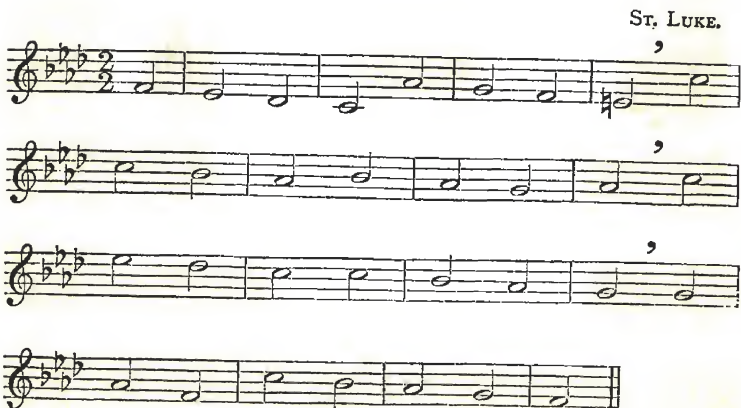
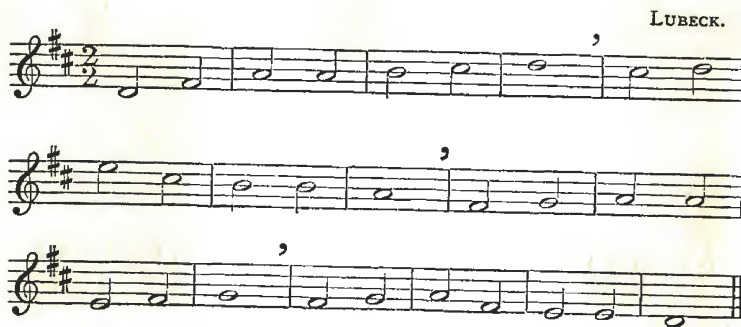
EXERCISES

Add (a) one part below the following Chorales in Fifth Species.
Add (b) two parts below the following Chorales in Fifth Species.

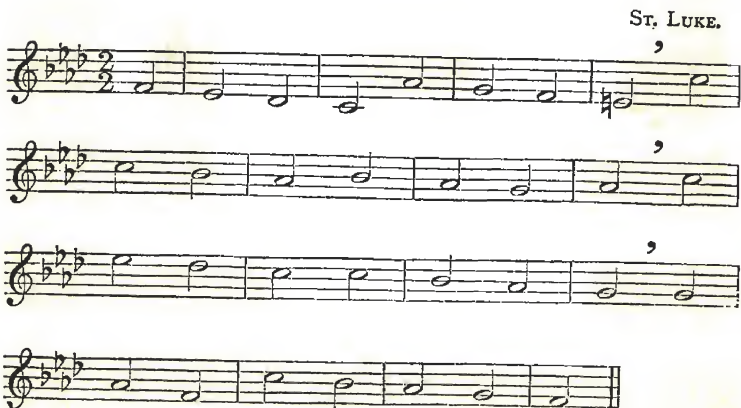
MELCOMBE.



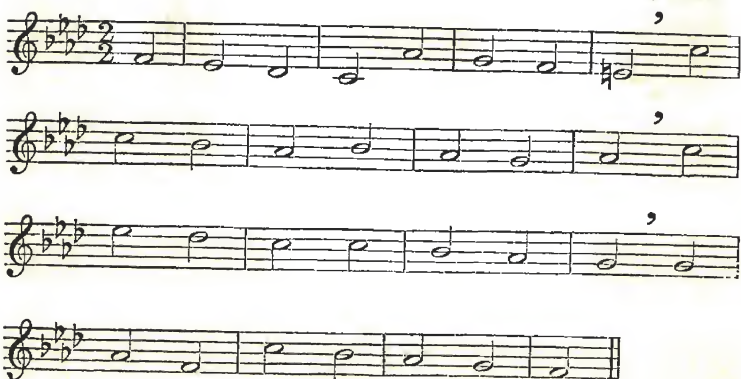
DURHAM.



LUBECK.



ST. LUKE.



Add (a) Soprano in Fifth Species.

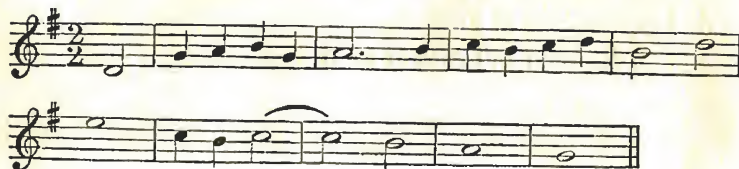
Add (b) Soprano and Alto in Fifth Species.



Add (a) Bass in Fifth Species.

Add (b) Bass and Alto in Fifth Species.





Write some original examples in the same style.

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